member, I treated rather of the discipline and moral necessities of the student, than of his art, endeavouring to show how he should qualify himself for his work. In this I have wished to set forth what he should consider in applying it, in regard of nature—precedent, utility, educational worth of idea, constancy of idea, unity of design, situation, outline, detail, expression, and the choice of styles. The remarks, though necessarily chiefly intended for architecture, will apply, as far as the principles on which they are founded, to most other arts. In conclusion, in adding a few words on the uses and glory of art, I would say, let us consider how much we have to learn, how much to do, how much to suffer, if we would make those uses manifest, and that glory enduring. The age we live in is one of advance: all are marrying restlessly onward: all are striving one against another in a huge, human competition, in which every man sends in himself against his neighbour, and the stronger are accepted and the weaker gradually disappear. We have then, like men in a race, to run—like men matched upon a mountain, to climb—men ranged in a battle, to fight. But men of art are in a different position from the multitude as respects their office. They are as teachers, guides, refiners: they are the priests of grandeur, beauty, and grace: it is theirs to lead the lower mind up, step by step, like a little child, to that eminence whence it may perceive its own capabilities; where it may breathe the air of intellectual liberty; where the consciousness of inward power shall be telling, telling, in the spirit of its Divine origin, and showing of that fountain in its works. The tide of civil education rolls along the channel genius and the arts prepare; and if they become base, or worthless, or false, the way they make shall be like them, and that tide a torrent of universal destruction. I say, then, we are in a responsible position; I say, then, we have doubly need of power and excellence — power, in unity, mutual generosity, and support; excellence, by strong, earnest labour, deep thought, and the genius kept for ever wakeful and observant, grasping with the strength of a god at what is great. If we are to toil for nothing,—if the whole end of our labour is but to produce a fine poem, a fine building, a fine picture,—fine and no more,—we are but at the work of Sisyphus. But if the true end of it be to enlighten, teach, exalt—if we speak, build, paint, but to improve and adorn,—our labour will truly be Sisyphean; but the result is not: the stone does not roll back, but daily and hourly goes higher, higher, up the hill. Then, knowing what is due from us, let us arise to work,—let us rest, to think,—aye, let us sleep, but to dream of being greatly useful! No toil, no trouble, no disappointment shall stand in our way triumphant: we have a purpose: and a mighty one: we have a power, and to answer for its right exertion. And as we toil up the steep hill of life, beckoning to those in the valley to follow, bidding them raise their eyes and observe our path, we ourselves will daily lift up our gaze far, far on high: we will think of the eternal end; we will muse on the natura lvanity of our highest art compared with what surrounds us, and shall so ever more and more understand that genius, art, labour, every power that we have, every thought we can express, every hope that burns within us then only is great, then truly excellent, when it glorifies the Almighty Architect of the universe, of the innumerable suns, of the infinite deep of heaven.

H. T. Braithwaite.*

Iron Lighthouse for the American Government.—Mr. John Walker, of Grace-church-street, is at present constructing a corrugated iron lighthouse for the American Government. He has only contracted for the iron part of it, and the lantern is to be furnished by the Americans, who are to erect it. It is now put together at the Shepherd and Shepherdess-fields, New North-road, Hoxton. The building will shortly be completed and shipped to its destination.

* We must compliment Mr. Braithwaite on the production of this excellent paper.—Ed.

PROFESSOR COCKERELL'S FOURTH LECTURE ON ARCHITECTURE.

From the earliest time to the present period, the great writers on art, whose works form the subject of investigation in this series of lectures, have laboured for all ages,—the principles of the noble art of architecture being unvarying,—the only changes they are capable of receiving being from the new discoveries in science, or the application of material, such as iron. The strong recommendation to study these writers is not a vain pursuit, for art is ever unvarying and taste immutable. The student is not only encouraged, but becomes awakened to the dignity of the art, and is enabled to fill the position in society, and, satisfactorily to himself, assume the rank to which his profession is entitled.

Vitruvius is the most valuable of all writers on architecture: Sulpicius calls him "divine," as he holds to the principles of the Greeks. Schneider, another writer, says the principles of this art surpass all others. He is not, however, so learned as Alberti, nor so elegant as Palladio. Vitruvius, in the preface to the seventh book of his invaluable work, states that he had gathered his precepts from the writings of forty-one Greek authors—all of them lost to us, but for him. He is as truly the father of the moderns, as he may be called the child of the ancients. Although his sentences are sometimes clumsy and confused, yet he goes direct to his work. Alberti is a writer on the beauty and the ornament of the art, in which his essays, inculcating that beauty in architecture consists in the harmony of parts, leave nothing that could be added. Vitruvius, in his first book, indicates the qualifications required of an architect, and in the second chapter says, these principles when combined must be illustrative of order in all the members, as, for example, the regularity of a frieze. No other author insists so strongly upon order in design as a fundamental point, often overlooked. In the great character of nature is intermingled rocks, trees, and all the adjuncts of landscape composing the picturesque; but the architect's duty is to interfere with nature — he plants the avenue—he levels the terrace — everywhere order must be his guide, for he must remember that order is the source of the sublime. All Greek buildings, and some later ones, such as King's College Chapel, at Cambridge, are evidences of it. Blondel's illustration of order is conclusive: he likens it to an army drawn up in line with its regular masses and intervals, all producing a beauty which is the true source of pleasure. A work of order is like an oasis in the desert, or the Temple of Apollo in Arcadia. In sculpture and painting the works of Phidias and Raffaelle breathe repose: —this is the true aim of the fine arts, to be soothing in their effect. Order, disposition, and repose, then, are the great ends for art to achieve, for after all our pranks, we find tranquillity the great element of satisfaction to the eye, as in the forum of Nerva restored by Palladio, the library at Venice, and the palace at Naples, all delighting from the tranquillity of order. The picturesque school of architecture was invented by the painters, of whom Michaelangelo may be considered the chief. Raffaelle having died at an early age, the completion of St. Peter's may justly be attributed to Michaelangelo. The façade of St. Peter's exhibits a total absence of order, the spaces between the columns being all of irregular width, as the exhibited elevation shewed. The columniation was originally intended to be open, but was subsequently filled up, and presents the appearance of a compressed bas-relief. The façade of our St. Paul's is every way superior, presenting an obedience to order very dignified, and the upper portico offers a grander position for Cardinal Wiseman to give his blessing to the multitude beneath, should he ever get there, than the Pope now enjoys from an insignificant window in the frontispiece of St. Peter's at Rome. Raffaelle, the greatest of painters, was great as an architect; he has left, however, but few erections from his designs. It would be a great service to architecture if all his subjects and ideas in pictures were collected and published separately. The order of window openings was also very striking, and good designs would arise from these openings being regularly determined first, and the intermediate spaces filled afterwards. In the chapel by Inigo Jones, at Whitehall, this arrangement of order in the windows was a striking feature. After Peruzzi, Vignoles, and others, a nausea came over the architects, owing to the picturesque influence, until they finally became the great image manufacturers of an idolatrous and superstitious age. In the insanity of this time the church opposite the Fountain of Trevi was built by Cardinal Mazani: Borromini also committed great absurdities, sometimes using an order and sometimes no order at all. Bernini, with a high sense of beauty, is not so objectionable in the abandonment of the classical orders. The pilaster was the great favourite, sometimes continuous with capital, and occasionally with mutative capitals of the orders. Rossi, Cicognara, and others may be studied with great advantage. With us the orders have been so misapplied that we are senseless of their beauties and appropriateness. Foreign critics say of us that the abuse of the orders has led us to place the columns of the Temple of Jupiter Stator to decorate a shop front. If we were to study portions of the remains at Pompeii we should find great resources in panelling, and it might be a very desirable matter to propose a premium for the elucidation of a panelling order as well as a fenestrial order. Mr. Hope's new house in Piccadilly might be cited for originating new ideas in window arrangements. The old mediæval painters have left in their pictures many objects worthy of study if carefully investigated. The resources of architectural subjects introduced by painters should not be neglected. No man will ever make an architect who does not unite in himself a knowledge of the fine arts of painting and sculpture with an intense study of his own profession.

The second portion relates to disposition, as suited to locality, aspect, and utility. By the opportunity the Professor had enjoyed for years at St. Paul's Cathedral, he had especially observed in every part these intentions fulfilled. The windows to the north-east were always open, while those of the south-west were constructed to be closed. Blenheim is another example of disposition suited to convenience. The effect, external and internal, is really a delight: it is in this the wisdom and cunning of the architect are conspicuous. In the primæval ages, before the classical era, as well as in the dark mediæval ages, every erection was single: disposition of parts appears unknown: like Ajax, all was absorbed by the one feature. The grand effect of order is particularly conspicuous in the city of Carlsruhe, in Germany, and in the modern buildings of Paris. The analogy of military tactics, as an army drawn up in line of battle, is seen in Greenwich Hospital and Blenheim, and the same in the Building for the Exhibition, all breathing order. The art of arrangement is a rare gift, much neglected in these times, when a hurry and desperation have taken possession of us. Sir Robert Taylor's block of the Bank-buildings, and Lord Burlington's erection in Saville-row, bespeak a careful study for laying out the ground plans to all the varieties of convenience. The enlargement of London has since been left in the hands of builders, who have cut the land into slices. In England, we build with an economy of this kind, because we are a poor people. We should build in such a manner that the generous shall commend, and the frugal not find fault.

Liability of Literary Institutions.—Lord Campbell has given judgment in the Court of Queen's Bench in the case of a disputed exemption of the Royal Manchester Institution from paying poor-rates. The institution was established exclusively for scientific and artistic purposes, but Lord Campbell said, that although the object was very laudable and right, yet "the Court could only look upon the society as a club of 600 gentlemen associated together for their own amusement, and therefore not entitled to the exemption given by the Act."

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